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They emphasize the new vocabulary in the text. This is one of the highly commendable and outstanding features of the book.

The reader is well illustrated with sketches and full-page pictures, thirty-four in all. There are two maps, one of Spain and one of South America. The print is large, the paper of good quality. Few misprints have been noticed. The following corrections might be made: page 67, *trepidaba* in place of *trepitaba*; page 143, *exercise* iv, sentence 3, *saludó* for *saludaron*; page 161, heading should read, "sustitúyase el imperfecto y el pretérito."

The vocabulary contains about 3500 words. The following omissions have been noted as far as examined: *colear*, *correo*, *chispa*, *chorrear*, *ensangrentado*, *guardavía*, *mugir*, *pitir*, *riel*, *silbido*, *trepidar*. *Argentino* is incompletely translated—add *silvery*.

Primeras Lecturas en Español is on the whole a most attractive first-year book. It is suitable for use in high schools or colleges.

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Tamayo y Baus: Más vale maña que fuerza. Proverbio en un acto. With notes, exercises, and vocabulary by Carlos Everett Conant, Ph. D., Professor of Modern Languages, University of Chattanooga. World Book Company. vii + 80 pages.

Like the other plays of Tamayo y Baus "*Más vale maña que fuerza*" is a thoroughly wholesome piece. The plot is simple: two young couples, friends from childhood, represent opposite aspects of the married state. Antonio and Elisa are ideally happy, and mutually trustful and loving, because they practice the principle of give and take; Miguel and Juana are utterly miserable, quarrelsome, and respectively indifferent and jealous. Elisa has an idealistic belief in the sanctity and enduring nature of love; Juana is pessimistic and cynical in her view of love, and distrustful of men in general and husbands in particular. "What?" she says, "Married two years and still in love with your husband!" There are two kinds of men, she says: some are bad, the others—worse. Miguel—by calling him a henpecked husband—persuades Antonio to accompany him to a masquerade ball and the plan is discovered. Elisa refuses to show concern, while Juana flies into a jealous rage. By her sweetness and charm Elisa keeps her husband at home and makes him ashamed of himself for yielding to Miguel's urgings. He is proud to be a "Juan Lanas" with such a wife. While Antonio settles himself by his own happy fireside, Miguel rushes off to the ball with the furious Juana at his heels. "*Más vale maña que fuerza.*"

The style of the play is light and agreeable, the dialogue spirited and clever, the plot developed so naturally as to create an illusion of vivid reality. The language is extremely idiomatic. The book, like others in the New World Spanish Series, is attractively and tastefully printed and bound. It is a pleasure to open such a volume.

Professor Conant has provided notes, a few exercises based on the text, and the usual vocabulary. Mistakes are few. *Gobernación*, page 8, line 15, means "interior" when used with *ministro*, etc. The vocabulary gives "government." *¿Qué tal?* seems to have been overlooked also. The notes, which are—properly—put at the foot of the pages to which they refer, are in the main excellent. They suggest translations of troublesome passages, indicate peculiarities of grammar and syntax, and provide necessary geographical and historical information. They certainly do not sin on the side of prolixity, and could have been much expanded without the slightest suggestion of padding. Splendid free English translations of idiomatic expressions are given, but the literal meaning is sometimes not made clear. It is always desirable, in the writer's opinion, to explain the literal sense, even when the expression is used in an extremely figurative way. Pupils find the idioms more striking and easier to remember when they know both the strict sense and the connotation. In other cases the exact meaning of the words of a phrase can be found in the vocabulary, but the idiomatic sense of the whole expression is not given either in the vocabulary or in the notes. Suggestions for emendations and additions follow:

Page 7, line 20: *entiendes de pulso*—"Do you know anything about taking pulses?"

Page 8, line 15: *no me dió buena espina*. Doesn't this rather mean "aroused my suspicions"?

Page 15, line 15: *chufas*, meaning given merely as "chufas" in vocabulary.

Page 17, line 9: *lo* for *le*?

Page 43, line 22: *eso que*—"in spite of the fact that."

Page 44, line 1: *intentas* has sense of "intend," not given in vocabulary.

Page 46, line 23: *¡Ay, ojalá!*—"Oh, if she only had!"

Page 46, line 27: *se acabó*—"It's all over!" "All is ended!" Good example of preterite with perfect sense.

Page 48, line 15: *¡no me faltaba más!*—"The very idea!"

Page 48, line 20: *el día menos pensado*—"one of these fine days."

Page 48, line 22: *otro gallo me cantaría*—"I would not be in this fix." "Things would have been different."

Page 48, line 28: *¡para reflexionar está la niña!*—"I'm in a fine condition to reflect!"

¿Qué tiene usted? not given in vocabulary.

The introduction states that the play may be read "in the second year of high school, or in the latter part of the first-year course in college, after completion of the selections in an easy Spanish reader." This is perhaps a little early in the course, in view of the extremely idiomatic constructions and vocabulary of the play; many teachers will prefer to have something slightly easier intervene between the easy reader and this text. The book is excellent material for close, intensive study, and should be read with that in view. Professor Conant's notes will do much to make such a study of real benefit.

La Muela del rey Farfán: Serafín y Joaquín Alvarez Quintero. Edited, with notes, exercises for conversation, and vocabulary by Aurelio M. Espinosa, Ph. D., Associate Professor of Spanish, Leland Stanford Junior University. Cloth. xii + 93 pages. Yonkers. World Book Company.

The present trend towards short stories and plays as material for language texts has a sound pedagogical and psychological motive. Any teacher who has struggled through a fairly long novel—no matter how high its quality as literature—with an average class of young Americans, can testify to the value of texts in which the interest of the class does not have to be maintained for months, in which the characterization depends on broad strokes rather than profound psychological analysis, and in which the plot marches straight to its *desenvolvimiento* without digressions or circumlocutions. These advantages are offered in a superlative degree by the "género chico," that typically Spanish dramatic form, of which the brothers Quintero are acknowledged to be leading exponents.

"La Muela del rey Farfán" is called a "zarzuela infantil, cómico-fantástica," which sums up its character about as well as a page of description could do. King Farfán I, "el dolorido" of Chilindrina, has a bad tooth, and—naturally—a bad disposition. His daughter, Suspiritos, is in love with Prince Lindo, but the king has forbidden their marriage and shuts Suspiritos up in a tower. Meanwhile doctors disagree, and the king's tooth still torments him. Suspiritos is brought to court, and informs the king that a little bird has told her that as long as he refuses his consent to her marriage with the prince, the tooth will ache. He sends her back to the tower, from which she escapes with Tomillos, the gardener only to be captured and brought back. Finally a mysterious veiled lady cures the king by making him say after her the words "¡Amor! ¡Para el que engendre amor! ¡Dolor! ¡Para el que engendre dolor!" But if the king is unjust or cruel, his pain will return. He is therefore compelled to consent to the marriage of Suspiritos and Lindo, and everybody is happy. The dialogue is deliciously funny, as are some of the characters, such as Tomillos, who whistles when he is frightened the doctors, and the king, with his vocabulary made up mainly of "¡ay!" and "¡Voto va!" and his fondness for roaring "Off with his head!" like the Queen in "Alice in Wonderland."

The play has been properly prepared for class use. A rather careful examination reveals no omissions in the vocabulary, and the notes, which are printed at the foot of the page to which reference is made, are thoroughly adequate. The exercises are excellent. The typography and other mechanical features, as in all the books of the New World Spanish Series, are tasteful and attractive. The brief introduction adds to the value of the edition. The play may well be read in the second year of high-school Spanish, or in the second semester of college work.

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